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time. Up hill is down, and "over there" is "back here."

One day we started from the office of the Boston Post to the Boston post office, seventy feet distant. We walked straight ahead—went around seven blocks, saw a policeman standing in a door-way on each block—asked each one the route to the post office. Saw the eighth policeman—asked him politely. Said he: "Look here—this is the eighth time you've asked me that question—move on or up you go."

Thought the policemen must be brothers—they looked so much alike! Rather than go around the block again we went t'other way, began to unwind, and got into the post office by mistake. The front of a building is inside—in the courts.

Except the big organ and the cradle!

Ben Butler spoke while we were there on the restoration policy.

Went to his meeting, expecting to see him giving back silverware and other valuables. Was mistaken. That kind of restoration wasn't policy.

House rents are cheap in Boston. Moving is cheaper than rent. Its all owing to the hub—the big organ and the cradle.

New Bedford is to be moved into Boston soon. By legislative enactment the mumps are to be confined to Democrats—the cholera is to trouble only foreigners—the chicken pox is to be confined to old hens—niggers are to have straight hair to disgrace them, and the whites are to have curly wool on their craniums to make them popular in Boston. Not forgetting the big organ and the cradle of liberty.

New York is in the watch fob, the South in the breeches pocket, and West buttons on the tail of the coat of Boston.

The sun rises in Boston—the final conflagration of mundane things will begin in Boston: on account of the big organ and cradle. Boston would have been laid out more regularly if the dogs of olden times had been pointers, or the cows had walked more direct paths. Therefore we see many calves in Boston. So much for tilting hoops!

A good place to move from, if one moves early.

From the cradle to the big organ.

Crookedly, BRICK POMEROY.

A FORTUNATE KISS.

The following pretty little story is narrated by Frederika Bremer, who vouches for its truthfulness:

In the University of Upsala, in Sweden, lived a young student, a noble youth, with great love for studies, but without means for pursuing them. He was poor without connections. Still he studied, lived in great poverty, but keeping a cheerful heart, and trying to look at the future which looked so grim to him. His good humor and excellent qualities made him beloved by his comrades. One day he was standing at the square with some of them, prattling away an hour of leisure, when the attention of the young men became arrested by a young and elegant lady who by the side of an older one, was slowly walking over the place. It was the daughter of the Governor of Upsala, living in the city and the lady was her governess. She was generally known for her goodness and gentleness of character, and looked at with admiration by all the students. As the young men stood gazing at her as she passed like a graceful vision, one of them suddenly exclaimed:

"Well it would be worth something to have a kiss from such a mouth."

The poor student, the hero of our story, who looked on that pure, angelic face, exclaimed, as if by inspiration—

"Well, I think I could have it."

"Well!" cried his friends in a chorus, are you crazy? Do you know her?"

"Not at all," he answered, "but I think she would kiss me if I asked her."

"What! in this place—and before all our eyes?"

"Yes."

"Freely?"

"Yes, freely."

"Well, if she would give you a kiss in that manner, I will give you a thousand dollars!" exclaimed one of the party.

"And I," "and I," exclaimed three or four others, for it happened that several rich men were in the group and bets ran high on so improbable an event. The challenge was made and received in less time than we take to tell it.

Our hero (my authority tells not whether he was plain or handsome; I have my peculiar reasons for believing that he was rather plain, but singularly good-looking at the same time,) immediately walked up to the young lady and said:

"Mine fraulien, my fortune is now in your hands."

She looked at him with astonishment, but arrested her steps. He proceeded to state his name and condition, his aspiration, and related simply what had just now happened between him and his comrades.

The young lady listened attentively, and at his ceasing to speak, she said, blushing, but with great sweetness:

"If by so little a thing so much good can be effected, it would be foolish for me to refuse your request," and publicly in the open square she kissed him.

Next day the student was sent for by the Governor. He wanted to see the man who dared to seek a kiss from his daughter in that way, and whom she consented to kiss.

He received him with a scrutinizing bow, but after an hour's conversation was so pleased with him that he ordered him to dine at his table during his studies at Upsala.

Our young friend pursued his studies in such a manner that it soon made him regarded as the most promising student in the University.

Three years were now passed since the first kiss, when the young man was allowed to give a second kiss to the daughter of the governor as his wife.

He became, later, one of the most noted scholars in Sweden, and was much respected for his character. His works will endure while time lasts among the works of science; and from this happy union sprang a family well known in Sweden at the present time, whose wealth and high position in society are regarded as trifles in comparison with its goodness and love.

MUSICAL GOSSIP.

The *London Illustrated News* praises Teresa Carreno in very exalted terms for her performance at her matinee.

Adelina Patti's benefit at Gye's opera was most brilliantly attended—say London journalists—and great satisfaction was afforded by her performance of the portions of Caterina, Marguerita and Aunetta's roles which especially suited her capabilities, with some expressed wonder that she could delineate three such characters so admirably in one night's opera.

The old war between Her Majesty's Theatre and Covent Garden Opera House broke out again recently in a London court, with prospect of equal damage to both Mapleson and Gye as the fight over Johanna Wagner caused their predecessors in management of those bitter rivals in opera. This latest outbreak is attributed to severe loss occasioned to Gye, who bought from Gounod the right to perform "Faust" in England by Mapleson's anticipating its production at Covent Garden, with an unwarranted performance of that opera at Her Majesty's Theatre, and so long continued that he extracted all the gold which Gye expected to glean

from it, before Gye could produce his expected gold mine.

A squabble about Wm. Vincent Wallace's "Lurline" and somebody's "Doctor of Alcantara" is going on here, but the results will probably not be so disastrous to either litigant as those anticipated from the Gye and Mapleson combat over "Faust."

La France Musicale, of 29th ult., is almost exclusively occupied with the grand exhibition by pupils of Paris grand Conservatoire and that of the Paris "Orpheons" and "Fanfares" at Boulogne, *sur mer*, which are thoroughly dissected with full lists of prizes and general commendation. At Boulogne the exercises were closed with a splendid banquet.

"Don Juan" was reproduced this month at "L'Academie" with Faure, Naudin, Mlle. Sasse—late Sax—Mlle. Battu and Gueymarde, as principals, and grand ballet, to make it go with Paris. Morere had also reappeared there and is booked to create the role of "Don Carlos"—when it shall be given. Verdi was there also working hard upon the last act of that opera.

Gluck's "Alceste" has been reproduced at "L'Academy." Herold's "Pre aux Clercs," on reproduction at "L'Opera Comique," proved a very good opera speculation—it is said, Mathilde Dupuy charmed all in Isabella's role.

"Jose Maria" and "La Colombe" also ran well, and Montaubrey and Capoul gained enthusiastic praise.

"Sardanapale" is to appear early in "Le Lyrique" and Mlle. Hebbe, a new singer engaged by Carvalho, will perform the principal female role.

That vigorous operatic establishment opened August 1st, and "Don Juan," was again brought forward to make a stir with hot Paris dilettanti. Mme's Carvalho, Charton Demeur, Nilsson, are re-engaged, so are the leading male singers with accession to basses of Cazaux, who is said to have a beautiful voice and talent for its fitting employment, and torobust tenors, of Jaulain, whose voice is powerful, sympathetic and well-cultivated. This Mlle. Hebbe is a Swedish vocalist, who has gained credit in Germany, and much is expected from her performance at "Le Lyrique," Carvalho has also engaged the sisters Cornelis, two young and extraordinary voices—soprano and mezzo-soprano—and Mlle Schroeder, a pupil of Mme. Viardot, who is judged by "La France" as sure to make a sensation. He proposes to give "Faust," "La Reine Topaze," "Mirette," "La Traviata," "Rigoletti," "La Flute Enchantee," "Oberon," "Les Noces de Figaro," "Frey-schutz" and some other standard works, beside "Lohengrin" and various new operas, so that a grand season will be had.

Gardoni, Nicolini, Delle-Sedie, Zucchini, Agnesi, Arnoldi, Mmes Vitali, Grossi and Vestri are engaged at Baden for Italian Opera, during this season.

Bagier has engaged Cresci—a baritone—for his coming Italian Opera season.

To make the ceremony of distributing prizes awarded to pupils of La Conservatoire at Paris, more imposing, Marshal Vaillant, minister of the Fine Arts and Louis Napoleon's household, was to preside over it on August 7th.

Rossini is reported as being so excited over the incorporation of Venetia with "L'Italia Una," that he incontinently will compose a cantata to honor its deliverance from Austrian tyrannic sway.

Mlle Nilsson is reported as engaged by Mapleson for his next operatic season.

At the Malines exhibition or musical congress, there were seventy-six contestants for prizes and the juries, which included such men as Berlioz, Ortiqve, Battiste, F. Hiller, Fetis, and Soubre, awarded the gold medal to Ed. Silas, organiste to a catholic cathedral in London, and former pupil of the Paris Conservatoire. The second prize was awarded to M. Freyer, chapel master of St. Iulienne cathedral at Vienna, and Jean Habert, organist at Gmunden in Austria, got the 250 franc prize. Two compositions were not

submitted in time, which the judges regretted, but were therefore unable to give due notice of their merits. America did not contest for those prizes.

The Orpheonist's Society of Arras carried off the honors at Liege in an international contest recently.

A distribution of prizes at Niedermeyer's school of sacred music took place there after performing a concert.

Parisian curiosity is much excited by reports of new and wonderful inventions for working the machinery and decorating Louis Napoleon's new Academie. If it be true which is said about these new contrivances even Louis Napoleon's subtle diplomacy and management of his people will be entirely surpassed. The *Leipziger Signale* quizzes severely the pretensions made to him by an Italian tenor about his engagements and the enormous price he demanded for his vocal utterances, but names him not.

Gevaert is getting out in good style the glories of Italy, and his first show includes an air by Caccini, date 1600, a cantata by Carrissini, date 1650, a duet by Stradelli, date 1675, cantata by Scarlatti, date 1700, an arietta by Jomelli, date 1750, and buffo aria by Cimarosa, date 1778.

In discussing the question who shall be Don Carlos at L'Academie, *Le Menestrel* intimates that Fraschini, having accumulated a great fortune, will retire to private life, and is therefore unattainable. Perrin has engaged a basso—Ponsard—who gained first prize at the last Conservatoire trial.

Puccini replaces Fraschini at Les Italiens.

When "L'Africaine" was reproduced at Berlin last month, Mlle. Bettelheim received acclamations of delight to see her back again. Mme. Leutner was the Inez, and Nachbauer tried Vasco with little success.

"Crispino" was given at Baden with other popular operas during the Italian opera season there.

San Carlo was opened July 19th for a benefit to Italy's wounded soldiers, and Frachini went from his villa to give Naples a taste of his grand voice and beautiful style on that patriotic occasion.

We learn that Carl Formes has been engaged by Max Strakosch for his coming opera season, and that manager's company will so acquire material aid in production of grand opera, as rest has renewed Formes' pristine vocal resources.

English opera seems to be a very uncertain affair now. We stated recently, that Mr. Richings and daughter would inaugurate a season of English Opera at Lucy Rushton's theatre next month, but having changed their minds, they commence in Philadelphia on Sept. 17th, have relinquished Mr. Stewart's theatre and may not favor New York with English opera for a long time. Beside those already named in that company, Mr. Peakes, the Don Pomposo in "The Doctor of Alcantara," is reported as engaged.

German opera is even more uncertain of realization than English, so far as New York is concerned, but a mediocre company will probably roam over the Western prairies for awhile this fall and winter. Mr. Grover has—on dit—relinquished all idea of German opera.

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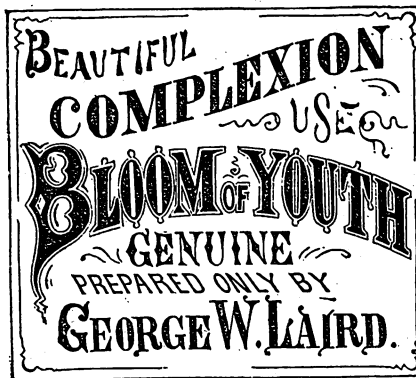
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Kiss me sister while I'm dreaming,
Let me dream again of thee."

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I'll say good night and sing no more."

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Though I promise not to bore you."

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